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H76 VOL #2

Sale of Valuable Paintings belonging to Mr. W. G. Peckham sold at

American Art Galleries March 29, 1927.

<u>No.</u>	<u>Price</u>	<u>No.</u>	<u>Price.</u>
1.	\$ 45.	51.	\$ 140.
2.	30.	53.	35.
3.	60.	56.	180.
7.	37.50	57.	105.
10.	70.	58.	375.
11.	50.	59.	390.
14.	35.	61.	27.50
16.	80.	62.	275.
17.	80.	63.	110.
20.	65.	64.	220.
21.	90.	65.	200.
22.	150.	66.	310.
23.	60.	67.	150.
25.	70.	68.	390.
27.	25.	69.	200.
28.	120.	70.	260.
29.	35.	71.	110.
30.	30.	72.	32.50
33.	100.	73.	35.
35.	150.	74.	45.
36.	125.	75.	135.
37.	45.	76.	130.
40.	30.	77.	300.
41.	80.	78.	30.
42.	55.	79.	200.
43.	150.	80.	180.
44.	75.	81.	450.
49.	27.50	82.	25.
		83/	55.
		84.	70.
		85.	210.
		86.	35.
		88.	610.
		89.	350.
90.	210.		
91.	(Passed)		
92.	105		
93.	210.		
94.	650		
95.	225.		
96.	465		
97.	200.		
98.	550.		

476 Vo.

47	40	34	30	26	22	18	14	10	6	2	0	42	48
46	39	33	29	25	21	17	13	9	5	1	0	41	47
45	38	32	28	24	20	16	12	8	4	0	0	40	46
44	37	31	27	23	19	15	11	7	3	0	0	39	45
43	36	30	26	22	18	14	10	6	2	0	0	38	44
42	35	29	25	21	17	13	9	5	1	0	0	37	43
41	34	28	24	20	16	12	8	4	0	0	0	36	42
40	33	27	23	19	15	11	7	3	0	0	0	35	41
39	32	26	22	18	14	10	6	2	0	0	0	34	40
38	31	25	21	17	13	9	5	1	0	0	0	33	39
37	30	24	20	16	12	8	4	0	0	0	0	32	38
36	29	23	19	15	11	7	3	0	0	0	0	31	37
35	28	22	18	14	10	6	2	0	0	0	0	30	36
34	27	21	17	13	9	5	1	0	0	0	0	29	35
33	26	20	16	12	8	4	0	0	0	0	0	28	34
32	25	19	15	11	7	3	0	0	0	0	0	27	33
31	24	18	14	10	6	2	0	0	0	0	0	26	32
30	23	17	13	9	5	1	0	0	0	0	0	25	31
29	22	16	12	8	4	0	0	0	0	0	0	24	30
28	21	15	11	7	3	0	0	0	0	0	0	23	29
27	20	14	10	6	2	0	0	0	0	0	0	22	28
26	19	13	9	5	1	0	0	0	0	0	0	21	27
25	18	12	8	4	0	0	0	0	0	0	0	20	26
24	17	11	7	3	0	0	0	0	0	0	0	19	25
23	16	10	6	2	0	0	0	0	0	0	0	18	24
22	15	9	5	1	0	0	0	0	0	0	0	17	23
21	14	8	4	0	0	0	0	0	0	0	0	16	22
20	13	7	3	0	0	0	0	0	0	0	0	15	21
19	12	6	2	0	0	0	0	0	0	0	0	14	20
18	11	5	1	0	0	0	0	0	0	0	0	13	19
17	10	4	0	0	0	0	0	0	0	0	0	12	18
16	9	3	0	0	0	0	0	0	0	0	0	11	17
15	8	2	0	0	0	0	0	0	0	0	0	10	16
14	7	1	0	0	0	0	0	0	0	0	0	9	15
13	6	0	0	0	0	0	0	0	0	0	0	8	14
12	5	0	0	0	0	0	0	0	0	0	0	7	13
11	4	0	0	0	0	0	0	0	0	0	0	6	12
10	3	0	0	0	0	0	0	0	0	0	0	5	11
9	2	0	0	0	0	0	0	0	0	0	0	4	10
8	1	0	0	0	0	0	0	0	0	0	0	3	9
7	0	0	0	0	0	0	0	0	0	0	0	2	8
6	0	0	0	0	0	0	0	0	0	0	0	1	7
5	0	0	0	0	0	0	0	0	0	0	0	0	6
4	0	0	0	0	0	0	0	0	0	0	0	0	5
3	0	0	0	0	0	0	0	0	0	0	0	0	4
2	0	0	0	0	0	0	0	0	0	0	0	0	3
1	0	0	0	0	0	0	0	0	0	0	0	0	2
0	0	0	0	0	0	0	0	0	0	0	0	0	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0

476 Vo. 1st Edition 1891

PERSIAN RUG NETS \$22,000 AT AUCTION

Last Day of the Robb Art
Treasure Sales Brings

in \$195,953.

See Herald, Boston, 4-27-14.

NEW YORK, April 27—At the concluding sessions of the sale of the art treasures of the late J. Hampden Robb, at the Hotel Plaza yesterday, a grand total was reached of \$195,953.

Interest in the sale, which was conducted by Thomas E. Kirby of the American Art Association, centred in the collection of rare Persian rugs, 16th century royal Gobelin tapestries and royal Beauvais tapestry panels, which were sold at the afternoon session for the total sum of \$158,750, and recalled the days of the famous Marquand and Yerkes sales of art objects.

A remarkable 16th century Persian animal rug of the type known as the "Hunting Carpet," embellished with the figures of lions, tigers, leopards, deer and wild boar went to Duveen Bros. for \$22,000, the record price of the day. Of silky velvet texture, this rug is composed of 480 hand-tied Persian knots to the square inch.

A 15th century Flemish Gothic tapestry, with Scriptural subject, a rare early weave, was secured by Otto Burket for \$14,000, and the same buyer was the successful bidder at \$10,000 for a set of five 16th century royal Gobelin tapestries entitled "Michel Corneille's Enfants Jouant."

Tintoretto's portrait of a young man, presumably a member of the famous Genoese family, the Spinolas, has been bought by ex-Judge Elbert H. Gary through the art galleries of M. Knoedler, for his private collection of paintings. While no price is given this picture's value has been set at \$50,000.

40
955—

CATALOGUE

CONDITIONS OF SALE

1. *The highest bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

No. 481

UNKNOWN

THE FORTUNE TELLER

15-2

Height, 7½ inches; width, 6 inches.

E. Frankel

An oldish woman sits facing the spectator, leaning her cheek against her right hand, while the left holds a pack of cards on a table in front of her. Two single cards and a pocketbook lie near it. Her head is crowned with a large felt hat, which has a wide brim and a cylindrical crown. She wears a black kerchief, pinned over a brown dress, while a bit of white apron shows above the table.

No. 482

N. FORSDICK

ARAB ON CAMEL

Height, 9 inches; width, 6 inches.

(Water Color)

12⁰⁰

E. Frenkel

A camel, with a green nose-strap, is standing across the foreground, facing to the left. An Arab, mounted on its back, with his feet crossed, turns his white-bearded face to the spectator. It is surmounted by a white headgear, while the man's body is wrapped in a pale blue cloak. A line of low hills appears on the horizon.

Signed at the lower right, N. FORSDICK.

No. 483

UNKNOWN

A PAIR OF FLOWER PICTURES

Each, height, 6½ inches; length, 11½ inches.

25⁰⁰

Victor Moravetz

Each of these contains an irregular composition formed of a mass of red-leaved virginia creeper and sprays of cluster roses, periwinkles and veronicas. These center in one case around a blue and white dish, and in the other are grouped about some olive-green blocks, apparently of masonry, and a flower basket.

No. 484

R. J. MONZUIGHE

LADY IN BLACK HAT

(Water Color)

7 30 Height, $12\frac{3}{4}$ inches; width, $7\frac{1}{4}$ inches.

E. Frankel
A lady sits, facing the spectator, on the edge of a table, which also holds a tumbler, half filled with absinthe. Her right hand, in its tan glove, rests on her hip, while the other shows inside a gray fur muff, as she holds the latter on her left knee. Her costume consists of a black and white skirt and a jacket with black sleeves, while the body is made of a material which has a black curly surface, showing a white ground. But the distinguishing feature is a black hat, which, having its apex above her chestnut hair, extends on each side in a wide angle, spanned by a dotted veil.

Signed at the lower right, R. J. MONZUIGHE.

No. 485

CHRIST AND THE MAGDALEN

BY

MARIE ANGÉLIQUE CATHERINE
KAUFFMANN

No. 485

MARIE ANGÉLIQUE CATHERINE
KAUFFMANN

SWISS, 1741-1807

CHRIST AND THE MAGDALEN

(Oval, on Cardboard)

70⁰⁰

Height, 7 inches; width, 6 inches.

Greville Winthrop

At the left of the foreground stands the Christ. His breast is bare, while the rest of His form is draped in a rosy mantle, which is gathered into folds with the right hand, as it rests on His hip. He extends His left hand to the kneeling Magdalen, who draws back in surprise as she recognizes the Lord. She wears a creamy mauve robe, and a mauve drapery, confined at the waist. The landscape is distinguished by some poplars in the center and a small building on a hill at the right.



No. 486

DIANA AND NYMPH

BY

MARIE ANGÉLIQUE CATHERINE
KAUFFMANN

No. 486

MARIE ANGÉLIQUE CATHERINE
KAUFFMANN

SWISS, 1741-1807

DIANA AND NYMPH

(Oval, on Cardboard)

70.2

Height, 7 inches; width, 6 inches.

Grenville W. Mithrop

Distinguished by a crescent in her hair, the goddess sits upon a bank at the right of the foreground. Her bosom is bare, while a band, crossing it from the shoulder, holds the drapery which flows from her waist. She holds a bow in her left hand, the right being extended toward a nymph who kneels at the left, drawing an arrow from a quiver. One of her breasts escapes from her old rose tunic, over which from the waist hangs a slaty-blue drapery. A rock rises at the back of the goddess, and in the distance, at the left, appear blue hills.



Roseland Lavery

No. 487

JAN VAN OS

HOLLAND, 1744-1808

FLOWERS

(Copper)

Height, $13\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches.

45°

E. Frankel

In a glass tumbler, which is embellished with embossed ornaments, are arranged some periwinkles, a pink and white rose and pinkish-white tulips and a star of Bethlehem. A black insect, barred with red, is crawling on the table at the left of the tumbler.

From the Joseph Bonaparte Collection, Bordentown, New Jersey, 1845.

No. 488

UNKNOWN

A LADY OF THE SIXTEENTH CENTURY

(Panel)

25-00 Height, $10\frac{1}{2}$ inches; width, 8 inches.

Edvard Brandius

The head and bust, slightly inclined to the left, while the gray eyes glance at the spectator, are disposed in a brownish-buff oval, framed in plum-red. The light brown hair surrounds the forehead and ears in a softly puffed roll, embellished with a row of little black and gold jewels and a fan-shaped plume, which is studded with pearls. The arched eyebrows and lids are finely penciled, while the nose is long and terminates in a loop. A pearl-drop hangs from the right ear, to which is also fixed the gold fastener of a black chain, apparently of hair, which lies over the white ruff. The shoulders of the black gown are adorned with olive-silvery tabs, while the bosom is embroidered with gold.

No. 489

*CLASSICAL LANDSCAPE
WITH FIGURES*

BY

CORNELIUS VAN POELENBURG

No. 489

CORNELIUS VAN POELENBURG

DUTCH, 1586-1667

CLASSICAL LANDSCAPE, WITH FIGURES

(Panel)

85-00

Height, $11\frac{3}{4}$ inches; width, $9\frac{3}{4}$ inches.

Donner Barber

The background of the scene shows, at the left, the ruins of a temple, near which are two statues of female forms, mounted upon pedestals. Three women in classic draperies are grouped at the left of the middle distance. In the foreground, at the right, is a fountain composed of a Cupid, holding a vase on its shoulder. Near it sits a woman, who, with arms crossed over her bosom, gathers an amber drapery partially around her nude figure. She turns to a man who stands at her left, dressed in a blue tunic, draped from the waist with wrapping of gray material.

Signed on the pedestal at the left, C. P.



No. 490

LE PETIT MAÎTRE

BY

WALTER GAY

No. 490

WALTER GAY

AMERICAN, 1858-1912

LE PETIT MAÎTRE

Height, 15½ inches; width, 11½ inches.

165-00 *Goodhue Livingston*
A perruquier, distinguished by a thick, short crop of iron-gray hair, is seated in profile on the left of a table, peering through his spectacles as he combs a whitish buff tie-wig. It is supported on a block, near which lie a brush and some bottles of cosmetics. He is in his shirt sleeves and wears a pale yellow vest and rose-colored breeches, while a coat of pinkish-pearl satin is laid over the back of his chair. The wall behind him is covered with creamy paper, relieved with a repeat of drab ornament, arranged in horizontal rows. A wig and brass-framed mirror hang upon it.

Signed and dated at the lower right, WALTER GAY, 1887.

Mentionné Antérieurement, Paris Salon.



No. 491

AN ARTIST

BY

JEAN BAPTISTE GREUZE

No. 491

JEAN BAPTISTE GREUZE

FRENCH, 1725-1805

AN ARTIST

Supposed to be the

PORTRAIT OF MADAME VIGÉE-LEBRUN

160 " Height, 15½ inches; width, 12½ inches.

John Barber

The lady's figure, seen at half length, is seated, inclined toward an easel at the right of the composition, while her bright gray eyes glance to the left. Her cheeks are rosy and the lips ripely crimson. The dark brown hair, confined by a band of pink ribbon, tied in a bow, lies in waves around her forehead. Over a chemise, which has slipped from the right shoulder and reveals one breast, she wears an ashy-olive robe with full sleeves, which is partly hidden by a plum-red drapery. Three rows of pearls encircle the wrist of the right hand, which grasps a palette knife, while the left holds a palette and brushes.



FOUR VERNIS PANELS

91⁰⁰ Each, height, 12½ inches; length, 15½ inches.

Mrs. H. H. Jenkins

These four panels are uniform in size and in the general character of the design, which represents a composition of two nude Cupids, variously grouped and with variety of accessories. The figures in each case are disporting themselves upon gray clouds in the center of a gilded ground, toned to a warm hue.

A—DANCE AND DRAWING. A dark-haired Cupid is seated at the right, resting his hand, as it grasps a crayon holder, on a large drawing book, which is supported on his knees. At his back a fair-haired Cupid shakes above his head a tambourine.

B—LOVE. A dark-haired Cupid, with arms extended, holds a bow and arrow, which his fair-haired companion, sprawling upon an amber-colored drapery, seems to be trying to reach. Two doves are fluttering at the left.

C—DRAMA. A Cupid, with his back to us, rests a quill pen upon a scroll which is inscribed with the name of Molière. Above him sits a fair-haired Cupid, holding high a laurel crown and supporting a lyre on his knee. Two doves appear below it.

D—MUSIC. A Cupid with pink wings sits at the left, playing on a flute, while his companion, reclining at the right, looks up from a music book, bound in fawn-colored leather.

No. 493

HENRI FRANÇOIS RIESENER

FRENCH, 1767-1828

PORTRAIT OF A LADY

90°

Height, 20 inches; width, 14 inches.

Cesar Sabbagh

The head and bust of a lady in the costume of the first Empire are shown, inclined three-quarters to the right. The face is that of middle age, with striking gray eyes, glancing to the left, a broad, fleshy nose, and a straight, determined mouth. The forehead is fringed with a row of brown curls, which appear beneath the curved brim of a pearly-white bonnet. Its cylindrical crown is surmounted by a white plume and encircled with a band of gray satin, from which ribbons of the same color descend over the ears and round the chin, where they are fastened in a bow. The lady wears a collar of several layers of lace which lie over a white stomacher and the white revers of a green dress. The oval top of a dark green chair, studded with brass nails, appears behind her shoulders.



No. 494

FRANCIS WILLIAM LORING

SHEPHERD BOY

Height, 25 inches; width, 18 inches.

100

Goodhue Livingston

A bare-footed boy in gray felt hat, with white shirt and grayish-blue trousers, stands at the right of the foreground, resting his hands on a stick. A little to the rear, at the left, a whitish-black ewe is cropping the grass, while a black one, half concealing a third, is lifting its head to feed upon the pale green leaves of a hedge. Above the latter, which extends diagonally across the middle distance, appear the tops of a pollarded tree, a trunk with irregular branches and some saplings. In the background, at the right, a gray hill curves against a creamy sky.

*Signed and dated at the lower left, FRANCIS WILLIAM LORING, Riva, June, 1887.
Salon No. 4543.*

UNKNOWN

LADY OF THE RENAISSANCE

Height, 23 inches; width, 14½ inches.

10060

Edward Brandeis

The head and bust of a lady are shown in profile, facing to the left, against a dark background. The face is of great refinement, with a straight, delicately modeled nose, short under lip, slightly drawn back, and a rounded chin. Her golden-red hair is drawn off the high forehead and confined in a cap, which is of yellowish-brown material, sewn with pearls and trimmed with two yellow bands. A braid of hair is brought from the temple around the cap, while from beneath the latter the hair flows down the back of the neck. The lady's throat is surrounded by a narrow lace edging, which shows above the stiff collar. The latter is decorated with bands of yellow, enclosing brown panels, which are embellished with zig-zag ornament. The collar is attached to a breastpiece, which is decorated with arabesques and bordered by a band, studded with pearls. Below this gorget hangs a fringe of drapery, cut in the form of acanthus leaves.

The frame of carved woodwork comprises side pilasters, supporting a cornice, which is surmounted by a vase, placed between reversed gryphons. A child's head projects above each pilaster, while at the foot of the latter appears a coat-of-arms. The left-hand one shows two eagles above a castle; the other, three six-pointed stars above an embattlement, below which is an eagle.

No. 496

UNKNOWN

LAUGHING BOY

45° Height, 23 inches; width, 18½ inches.

G. Livingston

An Italian shepherd boy glances at the spectator, with merry brown eyes and lips parted in a curving smile. He seems to have just ceased playing his pipe and holds it with four fingers of the right hand and the forefinger of the left, laid over the stops. He wears a black fur cap, and over his white shirt a brownish-black sheepskin. The body is shown as far as the elbow.

From the Joseph Bonaparte Collection, Bordentown, New Jersey, 1845.

No. 497

THOMAS DOUGHTY

• AMERICAN, 1793-1856

LAKE GEORGE

80"

Height, 18 inches; length, 23½ inches.

J. Friedenhein

This landscape, by one of the earliest American painters, shows a flat brown shore, stretching from the foreground to a smooth sheet of water, pearly-white and drab in hue. It is cut horizontally in the middle distance by a spit of wooded ground that projects from the right, and by a strip of similarly wooded land that advances toward it at the left. Through the gap between them the water is seen extending to the opposite shore, where a valley lies like a cup amid the mountains. Near the front, at the left, a man in a red cap stands on a bank, holding the painter of a boat, while another boat appears farther back, with a square sail and a man at the rudder.

497A

EDWARD H. MAY, A. N. A.

AMERICAN 1849-1887

HEAD OF A GIRL

Height, 18 inches; width, 15 inches.

300

Mrs. A. E. Little

The head of an attractive-looking girl is represented three-quarters to the right, while the blue eyes glance softly at the spectator. Her brown hair is dressed in waves above the forehead and is brushed loosely over the top of the crown and fastened at the back with a plum-red bow.

Signed at the upper right: "EDW. H. MAY."

497B

EARLY ENGLISH SCHOOL

HIGHLAND SCENE

4500 Height, 21 inches; length, 28½ inches.

Edmund Orandue

Outside a rude cabin, at the right of the foreground, an old man sits, wrapped in a buff cloak, while a lassie in dark red dress stoops over his back, with a hand on his shoulder. To the left a woman kneels on one knee, filling a flask from a black bottle. Behind him appears an old woman. The latter stands beside a young shepherd, as he holds in his arm a baby, whose hand clutches a dirk, attached to a chain.

497C

AFTER GREUZE

DEATH OF A PARALYTIC

45"-

Height, 21 inches; length, 28½ inches.

Edward Brandus

An old man, wrapped in a buff robe, lies extended toward the left, near the center of the composition. Over the head of his couch leans a woman who supports his head. A boy kneels in front of the couch, arranging the wrapper, and near the dying man's feet a young woman sits with a Bible on her knees.

40"-

497 D.

Unknown

Edward Brandus

No. 498

NAPOLEON AT EYLAU

BY

ANTOINE JEAN, BARON GROS

No. 498

ANTOINE JEAN, BARON GROS

FRENCH, 1771-1835

NAPOLEON AT EYLAU

Height, 22½ inches; width, 19 inches.

155-

Donn Barber

This is evidently the study for the central group in the large picture of the Louvre, "Napoleon Visiting the Battlefield of Eylau," and a comparison of the two shows how closely Gros adhered to his original composition. Napoleon, clad in a pearly-drab "pelisse," edged with brown fur and frogged with button-straps of gold lace, is mounted on a white charger. While the latter is advancing toward the right, the General turns his face to the left, where, in the large picture, some wounded are grouped, and extends his hand to them. Three mounted officers follow in his rear, but the other figures of officers, including the one on a horse that rears at the right of the General's, are here omitted. Meanwhile, in the foreground appears a dismounted cannon, over which a dead soldier lies, partly covered with a pall of snow. In the distance two mounted officers are proceeding toward the extended lines of infantry which break the monotony of the snowy ground, as it slopes to a blackened sky. Against the latter appears the spire of a little church.



No. 499

PORTRAIT OF A LADY

BY

ANTON VAN DYCK

No. 499

ANTON VAN DYCK

FLEMISH, 1599-1641

149
PORTRAIT OF A LADY

Height, 26 inches; width, 18½ inches.

120°

Donn Barber

This is said to be a portrait of Van Dyck's wife, who, before her marriage, was Mary Ruthven, daughter of Lord Ruthven, Earl of Gowrie. Little older than a girl, she is represented standing three-quarters to the left, while her head is turned in the opposite direction. The right arm is held away from the body, as the hand points down to one of two parrots, perched on a pedestal, which is surmounted by a sculptured swan, with water dripping from its beak. The lady's left hand grasps into folds a pearly-white overskirt, lifting at the same time the slaty-pearl underskirt and train and revealing a glimpse of deep purple-brown petticoat. Her pointed bodice is edged with lace round the waist and bosom, and has short, full sleeves, slashed over those of a white chemisette, finishing at the elbows in ruffles. A jeweled cross of four pearls and a bouquet of roses, carnations and blue cornflowers deck her bodice, while a pearl necklace encircles her throat and a flower adorns her brown hair. The fountain and figure are seen against a dark mass, at the right of which appears a lawn spotted with trees, that extends to a blue and creamy-rose sky.



No. 500

ITALIAN LANDSCAPE
WITH RUINS

BY

CLAAS BERCHEM

No. 500

CLAAS BERCHEM

HOLLAND, 1620-1683

ITALIAN LANDSCAPE, WITH RUINS

Height, $19\frac{1}{2}$ inches; length, 25 inches.

115-00

C. Frenkel

In the middle distance, at the left, a ruined building, sheltered with trees, occupies a knoll which slopes down to a reach of river. Two sailboats are moored on the opposite side of the stream at the foot of a villa that is distinguished by a round tower. Above it mounts a hill, clothed with woods. On the nearer bank of the river two shepherds are standing beside a sheep and a cow, while in the foreground are grouped a white goat, a white and brown one, a lamb and a ewe. As a pendant to them appears at the left a shepherd, who reclines upon a rock, looking down at his dog, while massed around him are a ram, a sheep and a red cow, with frills of white hair on her head. She is lying beside a standing cow, whose buff hide is relieved with lighted frills of white hair on her stern and shoulder and between the horns.

From the Collection of Joseph Bonaparte, Bordentown, New Jersey, 1845.



No. 501

ARRIVAL OF THE DILIGENCE

BY

JEAN LOUIS DE MARNE

No. 501

JEAN LOUIS DE MARNE

BELGIAN-FRENCH, 1754-1829

ARRIVAL OF THE DILIGENCE

Height, 20 inches; length, 24 inches.

350 ^{cc}

W. W. Seaman Agent

Before an archway at the right of the village street a diligence has halted and a lady, as she descends from the coupé, is being welcomed by a woman who carries a child. A "cross," with figures in niches, stands further to the right, near it being a hooded cart, on the shafts of which a woman is seated with a baby at her breast, while an officer in a red coat talks to her. A flock of geese occupies the center of the roadway, and in the foreground a countryman kneels beside a basket, containing a cock and a hen. A red cow, and a brown one, with white face, stand near a flock of sheep, the man in charge of them appearing beyond a tree which grows at the left of the foreground.

From the Collection of Joseph Bonaparte, Bordentown, New Jersey, 1845.



No. 502

THE FALLS OF TIVOLI

BY

JOSEPH VERNET

No. 502

JOSEPH VERNET

FRENCH, 1712-1789

THE FALLS OF TIVOLI

Height, 32½ inches; length, 25½ inches.

400" W. W. Seaman Agent
The celebrated falls are seen plunging between boulders in the middle distance, at the right of which is a steep cliff, kindled to a red glow in the sunlight. The summit is occupied with a villa and a spread of lawn, bounded by little trees. In the background, at the right, rises a precipitous rock, crowned with shrubbery, while at the left lies a stretch of level country, where an aqueduct shows against the warmth of a rosy cream sky. In the center of the foreground a fisherman, distinguished by a red cap, stands on a rocky platform, greeting a companion, whose red jacket is appearing above the edge of the stone.

From the Collection of Joseph Bonaparte, Bordentown, New Jersey, 1845.



No. 503

THE FALLS OF TIVOLI

BY

JOSEPH VERNET

No. 503

JOSEPH VERNET

FRENCH, 1712-1789

THE FALLS OF TIVOLI

(Another View)

Height, $38\frac{1}{2}$ inches; length, $25\frac{1}{2}$ inches.

400.-

W. W. Seaman Agent

The scene is dominated by the falls which plunge down from a high wall of rock in the rear of the composition. A cloud of spray hovers over their foot, whence the water flows to the front, interrupted in its course by the drop of a cascade. On the edge of the foaming water in front appear two figures, while in the immediate foreground, at the left, a man in red coat and top boots is seated beside a woman who holds a glass. Behind them stand a man and woman, the former wearing a blue coat and red vest. A cliff towers up on the right of the composition, surmounted by a little building.

From the Collection of Joseph Bonaparte, Bordentown, New Jersey, 1845.



No. 504

LANDSCAPE

BY

PATRICK NASMYTH

No. 504

PATRICK NASMYTH

SCOTTISH, 1786-1831

LANDSCAPE

230" Height, 25 inches; length, 37 inches.

Patrick, the son of Alexander Nasmyth, was a painter of English rather than of Scottish landscape, in consequence of which he obtained the soubriquet of the "English Hobbema." This example involves a foreground of water in which a red cow stands, while a white one, with a buff face and a patch of the same color on her back, stoops to drink. On the right bank a cottage is seen behind some tree trunks, at the foot of which an old woman sits leaning on her stick, as she looks up to talk to a girl, carrying a basket. The water in the middle distance disappears under the two arches of a bridge, at the left of which a church tower rises among trees. Farther to the left and a little nearer to the foreground a farmhouse appears beside a windmill, and at the edge of the water a woman with a baby in her arms stands between a dog and a boy who is seated on the grass.

James C. Iverson Jr.



No. 505

A FOUR-IN-HAND

BY

CHARLES (called Carle) VERNET

No. 505

CHARLES (CALLED CARLE) VERNET

FRENCH, 1758-1836

A FOUR-IN-HAND

Height, 24 inches; length, 38 inches.

470" Edward Brandus
Drawn by a spanking team of iron-gray horses, a barouche is crossing the foreground toward the right. The body of the carriage, which has olive-green panels, is raised above the wheels on C springs. It is occupied by two ladies. One of them is dressed in a white paletot over which lie the yellow ribbons of a straw bonnet, embellished with an ostrich feather; while the other, whose face is hidden by her bonnet, wears a cloak of mauve-pink. Two footmen appear on the rear seat. The driver, raised on a high box, is a gentleman, fashionably attired in high hat, black frock coat with roll-over collar, a rosy vest and tight trousers of fawn-colored kersey.

Signed and dated at the lower left: C. VERNET, 1836.



No. 506

UNKNOWN

PORTRAIT OF GEORGE WASHINGTON

(After Gilbert Stuart)

110 .. Height, 30 inches; width, 25½ inches.

Mrs. Van Rensselaer

The portrait, of the Kit-Kat size, shows the head and bust of Washington, inclined toward the left, against an olive-green background. It bears a strong resemblance to the famous "Atheneum" portrait, though the upper lip is less rounded and the costume is completed. The latter consists of a black velvet dress coat, with square-cut standing collar and a black silk bow at the back of the neck. Round the throat lies a soft cravat which terminates in a fall of lace. The eyes are blue and the flesh tints animated with fresh carmine tints.

No. 507

G. BOUVIER

BELGIAN

EDUCATION OF CUPID

(After Correggio, National Gallery)

Height, 40 inches; width, 23½ inches.

80"

(Water Color)

Mrs. A. E. Little

At the right of the scene of rocks and foliage Mercury is seated, nude except for his winged cap, one winged sandal and a blue drapery, which shows from behind his back and lies across the left thigh. His youthful, girlish face is bent down, as he points with his right hand to a manuscript held by a Cupid, as he stands in profile in the center of the foreground. At the left appears a winged Venus, who leans her left forearm on a rock and with her right hand supports a rosy carmine drapery. This hangs from her cestus or girdle, which appears above her left arm, and flows behind her figure, to the ground at the left.

Signed at the lower left, G. BOUVIER.

No. 508

UNKNOWN

PORTRAIT OF MARY QUEEN OF SCOTS

Height, 40 inches; width, 27 inches.

60

(Pastel)

Mrs. A. E. Little

The figure of the Queen is represented nearly to the feet, inclined three-quarters to the left, and bending slightly in the same direction, as the right hand rests on a pedestal. It holds a rolled manuscript, bearing the signature "Marie R." In the background appears a view of Holyrood Palace, and the hill of Arthur's Seat. The dress is of brown velvet with broad cuffs of lace and a guimpe of pale primrose quilted satin. A ruff encircles the throat, while the head is crowned with a lace cap the broad rim of which dips over the forehead and curves on each side, forming pockets for the puffed rolls of brown hair. A net veil edged with lace, flows down the back and is caught up by the left hand.

No. 509

ATTRIBUTED TO ANTON VAN DYCK

FLEMISH, 1599-1641

PORTRAIT OF A GENTLEMAN

600. Height, $34\frac{1}{2}$ inches; width, $32\frac{1}{2}$ inches.

The portrait seems to be that of a divine. The body, seen to the waist, stands square to the front, while the head is a trifle inclined to the right and the brown eyes gaze at the spectator. The face, framed in dark brown hair, which is fringed over the forehead and falls in locks to the shoulders, shows a long nose and a straight mouth beneath a light brown moustache. In the lower right corner of the composition appears the top of a dull red pedestal, on the edge of which hangs the gentleman's left hand, grasping an olive-tan glove. A white muslin wristband lies flat over the black sleeve, which shows beneath the turned-back folds of a black silk mantle. This hangs from the left shoulder, the rest of the figure being covered with a black cloak, beneath which one is conscious of the angle of the elbow, as if the right hand were held on the hip. The attire is completed by a broad flat linen collar, cut straight across the chest and square over the shoulders. The figure stands in front of a dark green curtain at the left of which appears a statue in a niche, surmounted by a pediment. It adjoins a wall, over the top of which the upper part of a house is visible.



No. 510

ATTRIBUTED TO SALVATOR ROSA

UN HOMME TENANT UN AGNEAU SUR LE BRAS

Height, $33\frac{1}{2}$ inches; length, $39\frac{1}{2}$ inches.

110

Donn Barber

Four figures are crossing the foreground from the right, while the background shows a high cliff, on the flat summit of which two people are tending a flock of sheep in front of a farmhouse. The procession is headed by a man, who, as he carries a lamb, turns his head, framed in long locks of black hair, toward the spectator. His costume consists of a brown tunic; crimson pants, which leave his knees bare; dark green stockings and laced tan shoes. Behind him comes an old woman, bending forward on her walking-stick. She wears a white cloth over her head and an old-rose jacket with tan-colored sleeves. Following her is a young man, distinguished by a felt hat with high sloping crown, who points ahead as he carries a jar, covered at the top with paper. Between the last two figures appears the head of a man with gray hair, beard and moustache.

From the Joseph Bonaparte Collection, Bordentown, New Jersey, 1845.

No. 511

AFTER ALBERT CUYP

HOLLAND, 1620-1691

LANDSCAPE WITH CATTLE

(Original in National Gallery, London)

143-00 Height, 30 inches; length, 45 inches.

Edward Brandes

In the foreground at the right, seen against a knoll in the background, a man, mounted on a dapple-gray horse, is talking to a woman, whose costume betokens prosperity. It consists of a blue bodice and full chemisette sleeves, over a skirt of the same blue, embellished with bands of embroidery. The man is attired in a felt hat, tan boots and a scarlet riding coat. He is pointing with his whip across to the left, where three horsemen are cooling their horses in a pond. In the foreground, at this side, a buff and white hound is sporting with a brown bob-tail dog, while toward the center of the foreground a dun cow and a dark brown one with white face are lying beside a flock of sheep.



No. 512

EDWARD H. CORBOULD

ENGLISH, 1815-

CHRIST IN THE HOUSE OF SIMON THE PHARISEE

(Water Color)

Height, 43½ inches; length, 54 inches.

300"

W. W. Seaman Agnew

Long golden-brown hair and beard of the same hue distinguish the Savior, who is robed in a loose pearly-gray tunic, while a rose drapery hangs from His left shoulder on to His knees and thence descends in ample folds to the floor. While He reclines upon a couch in the center of the composition, the Magdalen kneels beside His feet, resting one hand on them as she gazes at the Savior's face. Her hair is spread in long tresses over a creamy-pink mantle, which partly covers a robe of creamier hue that leaves her right shoulder bare. Simon stands at the right of the group, his back, which is toward the spectator, being swathed in an Oriental shawl of plum-red hue, woven with silvery stripes. Many other figures throng the feast, which is being held in a columned portico, opening to a sunlit street.

Signed at the base of pillar at the left, EDWARD CORBOULD, April, 1843.

No. 513

AFTER BOUCHER

A PASTORAL IDYL

(Original in the Louvre)

Height, 34½ inches; length, 45 inches.

9000
A youth, clad in a mauve-salmon suit, kneels at the feet of a shepherdess, trying to steal a nosegay from her lap. She lays her left hand on his arm to restrain him and holds up a finger of the other hand, as she coyly shrinks back against the breast of a companion who is seated beside her on the bank. This second shepherdess is dressed in a golden brown puffed skirt and a violet petticoat and extends her feet in front of her, one over the other, while she holds a blue cord to which a lamb is fastened. Another lamb lies near it. The landscape shows a fountain at the left, while in the distance on the right appears a pool.

Donn Barber

No. 514

AFTER BOUCHER

THE SLEEPING SHEPHERDESS

(Original in the Louvre)

Height, 34½ inches; length, 45 inches.

88 ..

Blount Barber

A fair-haired shepherdess reclines asleep on a bank, her head supported on her right hand, the body disposed in a diagonal toward the right. A grayish-blue drapery falls from her shoulder and covers her lap, leaving the bosom and legs exposed. Over it is disposed a salmon-rose cloak. At her left sits a youth, who leans toward her, with one finger raised to impress silence. Dressed in a golden-yellow vest and slaty-blue breeches, he holds a crook, while his hat and wallet lie beside him on the bank.

No. 515

EMMANUEL LEUTZE, N. A.

GERMAN-AMERICAN, 1816-1868

A SPANISH LADY

Height, 50 inches; width, 36 inches.

1900
The lady is represented in the fashion of the early '40's, the figure, three-quarters length, being turned slightly to the left. The bare arms are held down, the left hand resting on the right, which holds a lace handkerchief. They lie upon the balloon-shaped skirt of her evening gown, which is of amber silk, flounced below the level of the hands with black lace, while a black lace basque hangs from the waist. The bodice, cut straight across the bosom and edged with scalloped black lace, is embellished with bands of silk which start from the shoulders and come to a point at the waist. A transparent black veil covers the face, leaving only the tip of the chin exposed, and descends over the arms. The figure is seen against the background of a garden.

Wm Barber

"In one room is a picture by Leutze, called the 'Spanish Lady.' This picture is a portrait of a beautiful Baltimore woman, who was to pay the artist \$1,000 for his work, but some disagreement arising, she refused to take the picture, and threw it on the artist's hands. He was at a loss how to reimburse himself for his time and labor, until he threw a delicately beautiful black veil over the head and shoulders of the Baltimorean, and made her the 'Spanish Lady,' and sold her for a good round sum."—*The Cincinnati Times*, November 4, 1878.



No. 516

ATTRIBUTED TO JAN BOTH

HOLLAND, 1610-1650

ITALIAN LANDSCAPE WITH FIGURES

110. Height, $37\frac{1}{2}$ inches; length, 53 inches.

Donn Barber

Near the center of the foreground appears a circular water-trough, fed from a square building, which is overhung by an oak with bushy foliage and shattered boughs. On the farther side of the trough a rider is watering his horse, while at the left a man on foot shows behind a dark cow and another of warm buff color. At the right of the foreground a lady, accompanied by a child, stands between a woman who is spreading linen on the stones and another who sits nursing an infant. In the background figures are grouped before a tunnel-like entrance, hewn in the side of a steep rock, the summit of which dips down in the center, revealing a slope, glowing with sunlight. In the distance, at the right, the landscape is crossed by an arched bridge with two towers at one extremity.

From the Joseph Bonaparte Collection, Bordentown, New Jersey, 1845.

No. 517

CHARLES LEBRUN

FRENCH, 1619-1690

THE SUPPLICANT

(Sold in the Joseph Bonaparte Collection under the title of "Daniel
Defending Susannah")

Height, 48 inches; width, 37½ inches.

90.00

Mr. Sterling

Seated upon a platform of masonry at the left of the composition a man with gray hair and beard leans forward with one hand resting on his right knee. He is watching a woman who kneels at the right, with tearful eyes and hands folded in supplication. Extended toward her is the left hand of a youth, with clustering curls round his forehead and neck, who stands leaning the other hand on the moulding of the platform. He is arrayed in a white toga, embroidered with gold. Behind the woman stands a bearded man, with lips apart, as if vociferating, and hands folded across the breast of his purplish-black drapery. Meanwhile, in the background appears the stylobate of a temple, on which some figures are grouped near the statue of a sphinx. Farther back is seen a pyramid.

From the Joseph Bonaparte Collection, Bordentown, New Jersey, 1845.

No. 518

PEACE AND PLENTY

BY

PETER PAUL RUBENS

No. 518

PETER PAUL RUBENS

FLEMISH, 1577-1640

FRANS SNYDERS

FLEMISH, 1579-1657

PEACE AND PLENTY

Height, 6 feet 8 inches; length, 8 feet 9 inches.

3000.00

W. W. Seaman Agent

The picture belongs to the period, about 1615 to 1618, when Snyder co-operated with Rubens, adding the embellishment of fruits, flowers and vegetables to the latter's figures. These, as in the present instance, were frequently child-forms for which his boys by his first wife, Isabella Brant, served as models. Nicholas, the younger, appears here in the fair-haired child seated at the right of the central group with his arm resting on a melon. It seems to have been the artist's fancy to represent him as the Infant Christ, for beside the figure of the elder brother, Albert, whose back is toward the spectator, lies a cross, entwined with a scroll, bearing the word "DEI," suggesting that he is the Infant John the Baptist. He turns his head to his little companion, as he lays his left hand on a lamb held in the arms of an Amor. The head of another Amor appears at the back of the group. Meanwhile, the head of Isabella Brant and her hand, grasping a spray of cherries, emerge from behind a mass of vegetables, which are piled at the right in the form



of a pyramid and laced to a tree trunk. The profusion includes oyster-plant, egg-plant, artichokes, cauliflower, garlic, pumpkins and melons. Into a corresponding mass of vegetables, which are disposed against a tree at the left of the composition, Snyders has characteristically introduced a monkey. Over the heads of the children a hoop, garnished with fruit, is suspended from the trees by a green tasseled cord.

NOTE: The above painting was brought to this country by Joseph Bonaparte, Comte de Survilliers. It is stated that the painting formerly belonged to Charles I of England, and was sold under an Act of Parliament. The picture, although included in the sale of the contents of Bonaparte's mansion at Bordentown, was withdrawn for want of a sufficient bid. It was afterward acquired at private purchase by Mr. James Robb, father of Mr. J. Hampden Robb, and, like a number of other paintings and art objects included in the present sale which came from the Joseph Bonaparte collection, was inherited by the late owner on his father's death.

AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,

Auctioneer.

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